DOCUMENT RESUME

ED 140 918

JC 770 363

AUTHOR Stephens, Cecile H.
TITLE The Development of a Mini-Course in Teaching Gesture Drawing.
PUB DATE 25 Oct 75
NOTE 54p.; Ed.D. Practicum, Nova University

EDRS PRICE MF-$0.83 HC-$3.50 Plus Postage.
DESCRIPTORS *Art Education; *Behavioral Objectives; Community Colleges; *Course Descriptions; Course Evaluation; Course Objectives; *Freehand Drawing; *Junior Colleges; Learning Modules; *Social Reinforcement; Systems Approach
IDENTIFIERS *Gestures

ABSTRACT

Fifteen students in a Drawing I class at Mississippi Gulf Coast Junior College participated in an experimental module on gesture drawing based on operant conditioning theory. Students ranged in age from 18 to 50, all with previous art instruction at the high school level. After responding to questionnaires in which they offered suggestions about course planning, students were exposed to a learning module based on the systems approach and behavioral objectives which was designed to incorporate pre- and post-testing, extensive media presentations, individual teacher conferences, and independent study. Evaluation of student drawings was performed by the interacting classroom-instructor method, exposing the entire class to strategies employed by all the students in completing their drawings. This produced positive and negative peer reinforcement, giving an opportunity for instant feedback to students and motivating a more creative classroom discussion. Results of the experiment included a higher degree of completion among students, increased class motivation, and improved quality of drawings. The document contains the objectives, resources, and explicit instructions for the replication of this instructional design. Criterion measures are appended. (RT)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED140918

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

THE DEVELOPMENT OF A MINI-COURSE IN TEACHING GESTURE DRAWING

BY

CECILE H. STEPHENS

MISSISSIPPI GULF COAST JUNIOR COLLEGE

A PRACTICUM PRESENTED TO NOVA UNIVERSITY IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF EDUCATION

NOVA UNIVERSITY

OCTOBER 25, 1975

JC 770 363

ABSTRACT

The purpose of this study was to develop a curriculum which would enable drawing students to achieve greater successes in gesture drawing. The old method of teacher-lecture was challenged by the implementation of a system.

At the Mississippi Gulf Coast Junior College, Jackson County Campus at Gautier, Mississippi, fifteen drawing students enrolled in Drawing I participated as a class in an experiment to produce a system that would facilitate learning in the gesture drawing segment of this course. The students were placed under fifty-four hours of observation for one semester during the regular class hour which met three times a week.

The restructuring of the gesture drawing segment of the class began by distributing questionnaires among the students which requested any suggestion they might have in improving the existing method of planning. Since there was evidence that motivation and progress were lagging, the participation of the students in this investigation served as a stimulus that produced a more attentive class, which was a beginning to further successes.

Operant conditioning, where reinforcement is necessary for conditioning, was selected as the learning methodology for this systems approach. B. F. Skinner, the behavioral psychologist, states that this form of conditioning takes place when organisms make a response that serves to obtain some goal. Improvising

began by a thorough investigation and application of the systems approach to the drawing class.

Some problem questions collected from students such as: "Would an interacting classroom-instructor critique and evaluation of gesture drawing in a Drawing I class be more beneficial to the students, than by criticizing and evaluating individually with a student-instructor conference?", and "Would a time limit produce more effective drawings?", etc., initiated applying operant conditioning by implementing a-group criticism, analysis, and evaluation weekly, led by the instructor. Data collected at regular intervals from the questionnaires promoted this experiment. By having the students criticize, compare, and evaluate orally their own work as well as that work of their peers, the immediacy of the negative and positive reinforcements had a profound effect upon the class.

During the active participation of the students in the group comparison, critique, and evaluation, the instructor interrupted, whenever necessary, to suggest, compare, correct, and reinforce any statements voiced by the students. This provided an opportunity for instant feedback to the students and, also motivated a more creative classroom discussion.

The procedure or production of the system involved the following steps:

I. Problem Identification

II. Setting Analysis

III. Terminal Objectives

IV. Enabling Objectives

V. Media

VI. Methods

A. Sequenced steps

1. Pre-assessment test
2. Read text
3. See film strip
4. Listen to cassette
5. Show example slides
6. Lecture and discuss
7. Show transparencies
8. Observe demonstrations
9. Experiment with drawing media
10. Construct assigned objectives
11. Use community resources
12. Criticize and compare
13. Assign independent study
14. Display work
15. Individual conferences
16. Post-assessment test

VII. Rationale for Media and Methods

VIII. Flow Chart

The results and recommendations section included:

I. Evaluation of Module

II. Proposed Module Revisions

III. Recycling of Module

IV. Educational Indices

The implementation of the system to the gesture drawing class proved highly successful. The shaping with constant reinforcement produced a higher degree of completion among students. One hundred percent of the class emphasized their acceptance of this new teaching procedure and expressed a desire to continue it.

There was marked improvement in class motivation, participation, enthusiasm, and most importantly, in the quality of the drawings.

It is recommended that all of the Mississippi Gulf Coast Junior College courses be taught by the individualized instruction method.

THE DEVELOPMENT OF A MINI-COURSE IN TEACHING GESTURE DRAWING

TABLE OF CONTENTS

	PAGE
Introduction.	1
Background and Significance	7
Procedure	17
Results and Recommendations	38
Bibliography	44
Appendix	45
Criterion Measures	45

INTRODUCTION

The drawing impulse is as natural as any of our innate impulses--such as the "learning-to-walk" process. Simple practice is necessary for one to learn to walk and this parallels the effort necessary for a beginning drawing student to learn to draw. Learning to draw aesthetically involves practice and the act of correct observation by a physical contact with objects through all the senses. According to Kimon Nicolaides (1941), the role of the art teacher is to teach the students how to learn to draw, not how to draw. He said that what is to be known about art is common property and that it is in many books. Since no formula exists, he emphasizes the constant effort on the teacher's part to provide methods of instruction applicable to all drawing students.

The various backgrounds, aptitudes, and interests of students demand of teachers an equally varied array of presentation modes. What is highly effective with one student or class may be far less effective with another.

It was the purpose of this practicum to investigate new teaching procedures for the Drawing I class, since the teacher-lecture and teacher-evaluation method needed improving and up dating.

Many Drawing I students encountered difficulties in responding to the present method of instruction used in the drawing classes

at the Jackson County Campus, Mississippi Gulf Coast Junior College, Gautier, Mississippi. Attitudes that promote motivation and achievement were lagging as a result of these difficulties.

A majcrity of the students felt that a new method of instruction would produce a better understanding of aesthetic judgment (knowing when a drawing is good) and strategy development (the task of creating a successful drawing.)

These students were art majors and were enrolled in other art credit courses, which related to the establishment of aesthetic sensitivity or conditioning.

The Drawing I class met three hours per week and the students completed at least three finished drawings and 50 gesture drawings in the classroom each week. In addition, six finished drawings and 50 gesture drawings were completed outside of class to be turned in weekly. These drawings were evaluated once a week by a private student-insturctor conference. Written tests were given from text-book assignments.

With the teacher-lecture method, the instructor discussed with the student the methodology or strategy employed in arriving at the completed form of the drawing: such as, the trial and error of harmoniously arranging shapes, spaces, colors, textures, and lines. This is necessary in producing a successful form of art. The student must develop gradually an awareness of the implementation of these elements in order to make discriminating judgments in art. This is the "crux" of developing students into artists. By a gradual conditioning as in any learning process,

the student experiences successes with reinforcements that motivate greater future creative endeavors, and also experience failures that through further trial and error procedures may instigate future successes by working out their problems in a sequential manner.

Instant feedback was achieved with the student-teacher conferences and evaluation, but the student only learned from his own successes and failures, with only his interaction with the instructor serving as a criteria for grades. A written critique by the instructor was recorded on the back of each drawing analyzed for the students future reference.

Gesture drawing was the segment of the drawing class that needed the most attention since the beginning students had difficulty comprehending and producing these drawings.

The way to learn to draw is by drawing--incessantly, furiously, and painstakingly. Gesture drawing is done furiously in contrast to contour drawing which is done painstakingly. Both kinds of effort are necessary and one balances the other.

In quick studies, gesture drawings are considered the function of action, life, or expression. It is only the action, the gesture, that is relevant with no concern for details of structure. The student must discover--feel--that the gesture is dynamic, moving, and not static.

Nicolaides (1941), states that gesture has no precise edges, no exact shape, no jelied form--the forms are in the act of changing. He emphasizes that gesture is movement in space.

To most beginning students a drawing is good if it makes an open display of the skill required for "likeness," and it is even more effective if it illustrates a familiar "type" of display, sentiment, or emotion. To most artists this drawing would be merely a showcase of assorted-mechanical tricks. With this assumption, it is understandable that gesture might cause some frustration for the Drawing I student. It is this concern that prompted developing a curriculum for teaching gesture drawing more effectively. Evaluation criteria has been given special consideration in this research because students have voiced a major concern about the present evaluation methods.

Fifteen Drawing students from Mississippi Gulf Coast Junior College praticipated in this project which involved one semesters' work.

The implementation of the system was as follows:

I. Problem Identification

II. Setting Analysis

III. Terminal Objectives

IV. Enabling Objectives

V. Media

VI. Methods

A. Sequenced stpes

1. Pre-assessment test
2. Read text
3. See film strip
4. Listen to cassette
5. Show example slides
6. Lecture and discuss
7. Show transparencies
8. Observe demonstrations

VI. Methods (Continued)

A. Sequenced steps (continued)

9. Experiment with drawing media
10. Construct assigned objectives
11. Use community resources
12. Criticize and compare
13. Assign independent study
14. Display work
15. Individual conferences
16. Post-assessment test

VII. Rationale for Media and Methods

VIII. Flow Chart

The results and recommendations section included:

I. Evaluation of Module

II. Proposed Module Revisions

III. Recycling of Module

IV. Educational Indices

By initiating a new method of evaluation such as an interacting classroom-instructor critique and evaluation, the students were provided with an immediate comparison of all the drawings produced in the class. With the drawings arranged on easels in a semi-circle around the room, a group criticism analysis, and evaluation was conducted weekly led by the instructor with the students criticizing, comparing, and evaluating orally their own work as well as the work of their peers. The instructor interrupted whenever necessary to suggest, compare, correct, and reinforce any statements voiced by the students.

This interaction of ideas (negative and positive) adequately exposed the student to enough drawings to further enhance conditioning or learning, as compared to the student-instructor con-

ference method where the student benefited only from his own evaluation without having discussed strategy or grades earned by other students.

Listening to the evaluation from other students in the class, greatly enhanced the student's ability to make discriminating judgments of drawings. This served as a criterion for measuring a student's accomplishments. This group participation motivated further successes with the students as well as the instructor.

BACKGROUND AND SIGNIFICANCE

Gesture drawing is intangible. It cannot be understood without feeling, and it need not be the same thing for all students. Alertness and practice are required to discover it and more can be learned about it by the actual process of drawing than anything else.

Gesture does not mean simply movement or motion or action. A thing does not have to be in motion to have gesture. A relaxed model has gesture the same as in a very active pose. Everything has gesture--even a book. There is gesture in the way that a newspaper lies on the chair or in the way a curtain hangs. Kimon Nicolaides (1941), describes gesture as the compound of all forces acting in and against, and utilized by, the model.

Philip R. Wigg (1967), aptly describes gesture as the sub-structure on which all drawings should be built and should not be a category apart from other forms of drawing.

He states the following gesture procedures:

1. Preliminary Action:

   This is a warm-up process in which the artist merely stimulates the act of drawing.

2. Random-Impulse:

   There are two types of random-impulse drawings; the first is directed, and the other self-determined, or "auto-impulse." In both types the object is to transfer to the paper a segment of the total continuous movement.

3. Continuous Gesture:

This is another step in acquiring drawing freedom. The gesture drawing will move with the mo[illegible]; i.e., if the model moves left, the drawing will move in that direction.

4. Hesitation Gesture:

This is a continuation of impulse and continuous gesture drawing styles. It allows release periods for warm-up and observation.

5. Routine Gesture:

This is drawing the movement of the model, not the anatomical model, using symbolic lines of the same character as the movement.

6. Sequence Drawing:

This drawing attempts to suggest the motion path of a body in movement--catching various stages of its progress in one drawing.

7. Contrasting Gesture with Contour:

Contour--slow and steady
Gesture--rapid and symbolic

With motivation and progress lagging in the gesture drawing segment of the Drawing I course, improvising began with an investigation of learning theories and applications that would produce greater creative achievement in drawing and, also, enable the student to make sound aesthetic judgments.

Child (1964), has attempted to distinguish between aesthetic preference and aesthetic judgment as a basis of conducting research in these areas. Aesthetic preference relates simply to the aesthetic qualities in a work, taste, or aroma that people like. Aesthetic judgment is defined as a degree to which a

person's judgment of a work, taste, or aroma corresponds to the judgment of experts. Child goes further to distinguish these concepts from aesthetic sensitivity, which "refer to the extent to which a person gives evidence of responding to relevant stimuli in some consistent and appropriate relation to the external standard."

In a study of personal preferences as an expression of aesthetic sensitivity, Child found that the extent of agreement between one's aesthetic preference and one's conception of the value of a work of art was significantly related to information about art. Aesthetic sensitivity, he also found, was relative to high scores on the Barron-Welsh Art Scale, a scale designed to measure creativity. The evidence that Child has collected together with that from studies conducted by others suggests that aesthetic sensitivity and the ability to make discriminating judgments are related to the values one holds and the general way in which one orients oneself to the world.

In an effort to identify the ways in which college art students work in the creation of a painting or drawing, Beittel and Burkhart used time-lapse photography to study their working strategies. They were able to identify three distinct strategies that students employed. One strategy is called spontaneous, another divergent, and a third, academic. Beittel and Burkhart found that spontaneous and divergent strategies tend to yield the most highly creative products. In the spontaneous strategy,

the student alters the working procedures until he arrives at a solution to a goal that has been predetermined. The divergent student may vary the goal while the academic student tends to use known procedures to arrive at known goals. According to Beittel and Burkhart (1963), the strategies that students employ are related to personality traits that determine their orientation to problem solving generally.

When evaluating students' drawings by the interacting classroom-instructor method, the group was exposed to strategies employed by all the students in completing their drawings, but the old treatment exposed each student to the evaluation of his own strategy only. The learning situation produced by the new treatment greatly influenced student preference.

This learning situation as mentioned above had a positive relationship in developing creativity necessary in successfully producing all forms of art. Eisner (1965), distinguished between four types of creativity. These types are called boundary pushing, inventing, boundary breaking, and aesthetic organizing. Boundary pushing is defined as extending the use or function of an ordinary object, form, or subject matter; inventing is the combination of forms, objects, or subject matters in such a way that an essentially new form, object, or subject matter is created; and boundary breaking is a result of making the given problematic and creating a form, object, or subject matter that is radically new.

With the application of the new evaluation treatment, students were exposed continually to the specifications for psychology of learning and Glaser (1965), states these specifications as follows: (1) the properties of the behavior or task to be learned; (2) the characteristics of the learner; (3) the conditions which permit the individual with the behavior described in (1); and (4) the conditions under which the learned behavior will be maintained and the individual will be motivated to use it.

In regard to motivation and criticism, Asahel D. Woodruff (1961), maintains that no student needs to feel that he is succeeding all the time. In fact, that could lead to smugness and complacency. What is generally regarded as desirable is a balance between success and failure, with the balance in favor of success. This begets confidence and produces good motivation. It enables the student to feel good about himself and to tackle his work with assurance and pleasure. An overbalance of a sense of failure creates despair, loss of self-respect, and fear of new experiences. It will lead to dislike of school and everything with it.

Woodruff also states that the most effective kind of motivation is that which develops within a person when he begins to get a vision of high life goals for himself which drive him toward their fulfillment. Part of this is the discovery of the real thrill of achievement and the excitement of self-direction toward something very much desired. In a measure this sense

of dedication to an ideal can be aroused in all students by a teacher who continuously helps them to look ahead and to recognize their possibilities. When work is well done, recognition is not only appropriate but essential, because it helps the subject know what progress he is making.

Student preferences in regard to reinforcement and instant feedback of the group participation were substantiated by Skinner's (1969), operant conditioning. These techniques used in modifying human behavior is a method of rewarding the behavior you wish to instill by positive reinforcement. If a college student solves a problem correctly and is immediately praised by the instructor, the responses that led to the solution of the problem are more likely to recur. Reinforcement is any stimulus (food, praise, attention) that increases or maintains the strength of a response associated with it. Operant conditioning also occurs when a person simply avoids a hot sun--when he escapes from the threat of a hot sun.

Skinner's (1968), application of operant conditioning best represents the associationist approach to learning today. He shapes the behavior of the learner by reinforcement. Teaching is thus the arrangement of reinforcement, which Skinner calls contingency managment.

Skinner stresses three shortcomings of traditional teaching methods:

1. The lapse of time between action and reinforcement. Some exam papers are not handed back until days after they are written.

2. Lack of a well-organized presentation of stages in teaching.

3. The relative infrequency of reinforcement. With large classes and split sessions, the amount of reinforcement a teacher can supply to individual students is severely limited.

Skinner advocates that, "Teachers do not change minds or therapists personalities; they change the worlds in which students and parents live. An organism exposed to a set of contingencies of reinforcement is modified by them and behaves in a different way in the future.

Skinner's learning theory is based on these assumptions: (1) Man is a machine; (2) All learning is by trial and error; (3) All learning is a conditioning process; and (4) Conditioning depends on reinforcement (reward or punishment).

A definite need for defined goals was evident in teaching gesture drawing. A study began by "researching criteria that could measure success" in this area. Writing performance objectives became necessary.

An objective is a concrete criterion of achievement, measurable in terms of overt behavior. Objectives link the concept of defined outcomes and the practice of instruction. The process of specifying objectives is applicable to any area, field, subject, discipline, body of knowledge, or desired teaching outcome, according to Arthur Cohen (1969). He also states that an objective must derive from a goal and that it must include three

parts: (1) A task--(activity, behavior), to be performed by a learner under a particular (2) set of conditions or circumstances, (3) to a specified degree of accuracy--a criterion or standard.

Masia Krathwohl, and Bloom's Taxonomy (1964), defines the three classifications of objectives as: (1) Cognitive: Objectives which emphasize remembering or reproducing something which has presumably been learned, as well as objectives which involve the solving of some intellective task for which the individual has to determine the essential problem and then reorder given material or combine it with ideas, methods, or procedures previously learned. (2) Affective: Objectives which emphasize a feeling tone, an emotion, or a degree of acceptance or rejection. Such objectives can be expressed as interests, attitudes, appreciations, values, and emotional sets or biases. (3) Psychomotor: Objectives which emphasize some muscular or motor skills, some manipulation of material and objects, or some act which requires a neuromuscular co-ordination.

Rita B. and Stuart R. Johnson (1970), maintain that criterion measures allow the collection of evidence of change in behavior, thus giving evidence of instructional effectiveness. Criterion measures include any procedure which yields a numerical index of performance. The Johnsons predict that instructors often focus upon the use of paper and pencil tests as criterion measures without taking advantage of other types of evidence--gathering procedures such as: (1) Product versus process criterion measures (2) Reactive versus nonreactive criterion measures.

Product Measures give tangible evidence of a learner's performance which can be stored or filed for later reexamination if desired. Process Measures involve the collection of evidence of a learner's performance only as it occurs.

The terms reactive and nonreactive suggest that some measures may be reactive,i.e., may change the natural response needed in prompting and measuring. The Johnsons illustrate this with this example, "students often speak of "psyching out" the instructor to know what position to take during class discussions or in answering test questions. Therefore, common standard testing procedures such as quizzes and examinations represent examples of reactive measures, at least to the extent that the students know the kinds of responses previous instructors have looked for." The Johnsons advocate setting minimum performance standards by making the decision on what you set as a strandard of acceptance performance by the learner. They also found that in attempting to obtain evidence of the learner's ability to perform the behavior described in the instructional objective, it is desirable to employ several different kinds of criterion measures. The use of multiple criterion measures produces a more reliable estimate of performance than any single measure. Multiple criterion measures are called for especially in those cases where a measure is (1) difficult to obtain, (2) predictably reactive, or (3) obtainable only in some distant future. An instructional plan should contain several measures of criterion performance even though only one or two are ultimately used.

The evaluation of students on performance objectives will include, according to Mager (1962), the following:

1. A description of terminal behavior (what the learner will be doing):
   (a) Identification of the over-all behavior act.
   (b) Definition of the important conditions under which the behavior is to occur (given or restrictions, or both).
2. A separate statement for each objective (the more statements--the better chance of making the intent clear) for each learner.
3. A copy of the objectives for each learner.

The construction of the curriculum for gesture drawing began with establishing the terminal and enabling objectives necessary to begin the system.

PROCEDURES

At the Mississippi Gulf Coast Junior College, Jackson County Campus at Gautier, Mississippi, fifteen drawing students enrolled in Drawing I participated as a class in an experiment to produce a system that would facilitate learning in the gesture drawing segment of this course. The students were placed under fifty-four hours of observation for one semester during the regular class hour which met three times a week.

The restructuring of the gesture drawing segment of the class began by distributing questionnaires among the students which requested any suggestion they might have in improvising the existing method of planning. Since there was evidence that motivation and progress were lagging, the participation of the students in this investigation served as a stimulus that produced a more attentive class, which was a beginning to further successes.

Operant conditioning, where reinforcement is necessary for conditioning, was selected as the learning methodology for this systems approach. B. F. Skinner, the behavioral psychologist, states that this form of conditioning takes place when organisms make a response that serves to obtain some goal. Improvising began by a thorough investigation and application of the systems approach to the drawing class.

Some problem questions collected from students such as: "Would an interacting classroom-instructor critique and evaluation

of gesture drawing in a Drawing I class be more beneficial to the students, than by criticizing the evaluating individually with a student-instructor conference?", and "Would a time limit produce more effective drawings?", etc., initiated applying operant conditioning by implementing a group criticism, analysis, and evaluation weekly, led by the instructor. Data collected at regular intervals from the questionnaires promoted this experiment. By having the students criticize, compare, and evaluate orally their own work as well as that work of their peers, the immediacy of the negative and positive reinforcements had a profound effect upon the class.

During the active participation of the students in the group comparison critique, and evaluation, the instructor interrupted, whenever necessary, to suggest, compare, correct and reinforce any statements voiced by the students. This provided an opportunity for instant feed-back to the students and, also motivated a more creative classroom discussion.

By evaluating peer work and receiving the critical analysis from peers as well as interaction from student-instructor criticism, a completion among students developed to a higher degreee. This motivated and reinforced simultaneously. More imaginative drawings resulted.

The production of this module began with Step I: Problem Identification, Step II: Setting Analysis, and Steps III through XII implemented the system.

I. Problem Identification

A. Course Needs Assessment

1. Instructor's viewpoint

STATUS QUO	IDEAL
(a) Content: A survey of the basic concepts of drawing including the basic elements of line, shape, value, texture, color, manipulation of media, and organization of these elements into a harmoniously unified composition.	(a) Content: Same as status quo. (This is determined by the college instructional affairs committee.)
(b) Purpose: To fulfill the drawing requirements in the following areas: (1) elementary and secondary art education (2) fine arts (3) general education (4) background for further study in drawing and other art courses	(b) Purpose: Same as status quo. (For reason given above.)
(c) Pre-assessment of entering students: (1) Kuder Preference (2) high school art courses (3) grades in high school art F-A	(c) Pre-assessment of entering students: (1) all items listed under status quo (2) assessment of learning style for each individual student

STATUS QUO	IDEAL
(d) Methods of Instruction:	(d) Methods of Instruction:
(1) demonstrations	(1) individual student teacher conferences
(2) large group lectures based on learning objective for each student	(2) employment of more varied types of media to be used by individual students for learning experiences
(3) individual student-teacher conferences concerning problems in achieving the learning objective for each unit	
(4) individual and group critiques	
(5) constructing and experimenting with media	
(6) recording evaluations from individual, groups and teacher	
(7) using community resources--museums, field trips, and exhibitions	
(8) using real models and objects for practice	
(9) showing film strips, movies, slides, and micro-film examples	
(10) showing examples of former student's work	
(11) assigning independent study	
(12) displaying student work	

STATUS QUO	IDEAL
(e) Resources: (1) teacher (2) textbooks (3) museums (4) library research (5) field trips (6) local exhibitions (7) films, filmstrips, slides, micro-film, and pictures (8) records and tapes	(e) Resources: Same as status quo
(f) Evaluation: (1) tests based on the learning objectives for each unit (2) overt tests in motor skill activity and manipulating media (3) observing, discussing, criticizing, analyzing, and finally evaluation by the teacher, student, and student's peers	(f) Evaluation: Same as status quo
(g) Completion Rate: 90% of students complete course with a passing grade	(g) Completion Rate: All the students complete with a passing grade
2. Department Viewpoint (Same as for instructors)	
3. Administration Viewpoint	
(a) Attrition Rate: Concerned that all students are not completing course	(a) Attrition Rate: All students complete the course with a passing grade
(b) Financial Support: $400 annual budget for the art program	(b) Financial Support: Increase budget to provide adequate facilities and resources

STATUS QUO	IDEAL
4. Student's Viewpoint	
(a) Content:	(a) Content: More concrete objectives in terms of sequencing requirements of goals
(1) a specific list of objectives to be completed in a given length of time	
(2) too abstract in nature	
(b) Purpose: To fulfill the art requirements in the following areas:	(b) Purpose: Same as status quo
(1) elementary and secondary art education	
(2) fine arts	
(3) pre-requisite for more advanced courses in drawing and also for other art courses	
(c) Methods of Instruction: Insofar as the instruction is individualized, the response is favorable.	(c) Methods of Instruction: Completely individualized
(d) Resources:	(d) Resources:
(1) teacher: most students find that individual critiques, demonstrations, and conferences are helpful but these are not always possible because of family responsibilities, job, etc.	(1) a laboratory where teacher is available along with media to supplement the textbooks
(2) textbooks: many students find them difficult to comprehend	(2) other supplementary materials that the students can take home
(3) films, filmstrips, slides, and pictures: students unable to find these available to them except during class room hours	(3) films, filmstrips, slides, projectors, and pictures placed in library or art laboratory for the student's use in outside study
(4) better facilities: adequate storage or art supplies--more space in lab	

B. Listing of Priorities

1. Select appropriate media that will supplement the resources that we now have.
2. Produce or obtain samples of various types of drawings and media and evaluate their effectiveness in terms of the learning objectives for the course.
3. Select an instrument which will enable gathering information about the individual learning styles of the students.
4. Set up a better system of keeping records concerning the progress made by each student achieving the learning objectives for the course.
5. Design a post assessment instrument which will give student opinions concerning how the instrucment may be improved.

C. Problem statement

In order to accommodate the wide range of talent, abilities, backgrounds, interests, and learning styles of the students who take Drawing 1313, the priority area for instructional development is the selection and evaluation of media which will be appropriate for a completely individualized program in one unit of this course: to decrease the percentage of students receiving incomplete or withdrawal grades.

II. Setting Analysis

A. Analysis of Student Characteristics

1. Average Age of Learners:
Range 18-50, Mode 18-19 years
2. Racial Composition:
80% white; 20% black
3. Male to Female Ratio: 1 to 1
4. Ability and Achievements:

(a) ACT Scores to be admitted to the college--no reference to art ability indicated by these scores, however.
(b) Creativity: A general observation is that the average student has difficulty adjusting to the methods or learning styles of obtaining the objective.

5. Previous Experience of Learners:

(a) Courses in art taken privately or in high school
(b) Grades in high school art courses

6. Attitudes Towards:

(a) Art: Most positive--some indifferent to abstract drawings
(b) Teachers: positive
(c) Other students: positive

7. Outside influences:

(a) Family problems and responsibilities: Married student sometimes do not have enough time to study, are deficit in outside drawings and are often absent from class.

8. Self Image:

(a) Most students lack self confidence in drawing from assigned objectives.

9. Dropout Rate:

(a) 90% usually complete the courses
(b) 5% usually receive incomplete
(c) 5% usually receive "N" (no grade)

10. Motivation for Learning Drawing:

10. Motivation for Learning Drawing: (Continued)

    (a) Most are motivated by the innate desire to become knowledgeable in drawing. Some talent previously recognized.

B. Analysis of Available Instructional Settings

1. Organization and Physical Characteristics of Art (Drawing) Learning Spaces:

    (a) Classrooms:
    Equipped with easels, drawing tables and chairs, chalkboard, projector, screen, films, slides, filmstrips, and necessary still-life objects
    (b) Instructor's Office:
    For individual student-teacher conference

2. Average Number of Learners per Classroom:
Classes range in size from 10-30 mean class size 15.
3. Number of Learners in Drawing 1313 Classes:
About 15 per semester.
4. Proximity of Learning Spaces to Support Services:
Studios are remote from library and media centers.
5. Type of Organizational Patterns:
Self contained classroom
6. Use of Time:
Instructor 15 hours per week classes and 15-20 office hours per week
7. Scheduling System:

    (a) Problems arise from the fact that all must take place from 8 o'clock until 12 o'clock in the mornings or 6:30 until 9:30 at night. Most students work in the afternoon.

8. Budget and Financial Information:

    (a) $400.00 per year for Art Program.

C. Listing of Human and Non-Human

1. Human Resources:

    (a) One Instructor
    (b) One part-time student keeper
    (c) Media personal

2. Non-Human Resources:

    (a) Paper, pencils, charcoal, ink, pens, easels, tables, chairs, erasers, etc.
    (b) Typewriters
    (c) Xerox machines
    (d) Textbooks

C. Listing of Human and Non-Human (Continued)

2. Non-Human Resources: (Continued)

(e) Library resources
(f) Supplies for overhead transparencies
(g) Overhead projector and screen
(h) Films, filmstrips, slides and projectors for using these.

III. Terminal Objectives

The student will produce a gesture drawing by producing a rapid, continuous, and ceaseless line that interprets the feeling of the movement of the whole. This is achieved by drawing quickly with no precise edges, shape, or jelled form--only movement in space.

With the use of media such as: pencils, pens and ink, charcoal, chalk, conte crayons, and pastels, the student will draw a moving, dynamic, scribbled line which never leaves the surface of the paper.

A given time of thirty minutes is usually acceptable to complete twenty-five gesture drawings.

Evaluation of the finished product is by: observing, discussing, criticizing, analyzing, and finally evaluating--teacher, peers, and student himself.

Oral and written tests are administered by the teacher on material covered in text, lectures, films, slides, transparencies, and independent study.

IV. Enabling Objectives

A. The student will:

1. Produce a gesture drawing by drawing a continuous line with the use of such media as: pen and ink, felt tip pens, pencil, charcoal, pastel, chalk, and conte crayon in a given length of time. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

2. Describe the meeting of areas by overlapping the lines, with the media listed above and never raising the media from the surface of the paper. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

3. Define the gesture drawing by quickly, impuslively drawing a ceaseless line that interprets the feeling of movement in space with the media stated in objective one. A scribbled, movement-felt, line will result from this procedure. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

4. Produce a feeling of movement by overlapping lines rapidly, actually feeling what the model is doing. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

5. Produce an action-in-space drawing by avoiding precise edges that describe exact shape or jelled form. This results from manipulation of media by finger movements. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

6. Vary the gesture lines from light, medium to dark or produce different value scales by manipulating media from pressing gently to pressing firmly to produce a shading effect on the paper. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

7. Produce a gesture line that varies in texture from a sharp thin line to a coarse soft blurry line by manipulating the media with varying degrees of pressure and dexterity from the student's hand. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

8. Produce lines that vary in length and width by stopping the line with the media at desired place on the picture plane. The student may vary length and width by changing the direction of the media used in the manipulation of the finger movements. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

9. Produce gesture line types such as: curved, angular, straight, repetitious, rigid, brittle and rhythmical by changing the position of the media in the hand and by applying varying amounts of pressure on the media to change the position of the line on the picture plane. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

10. Place gesture lines on the picture plane that will vary in direction such as: horizontal, vertical, diagonal, and impulsively beginning and ending the lines made by the prescribed media and a position on the picture plane. Refer to Rationale for Media and Methods: 2, 6, 7, 8, 9, 10, 16.

11. Place gesture lines on the picture plane in varying locations such as: high on the paper, low on the paper, or placed at random, by moving the media with the fingers from one location to another. Refer to Rationale for Media and Methods: 2, 6, 7, 8, 9, 10, 16.

12. Produce gesture lines that vary in character: blurred, soft, firm, and precise by applying varying amounts of pressure from the hand to manipulate the desired character. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

13. Produce a gesture line in color, by selecting color media to achieve desired effect. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 16.

14. Produce a gesture drawing that is both abstract and representational by drawing from models, nature and also subjectively. Refer to Rationale for Media and Methods: 2, 6, 8, 9, 10, 16.

15. Produce gesture drawings that unify the elements of art such as line, shape, color, value, and texture into a harmonious completion. Refer to Rationale for Media and Methods: 2, 5, 6, 7, 8, 9, 10, 16.

16. Be able to write or recite the vocabulary necessary to comprehend the textbook assignments.

line	color	plastic	asymmetrical
texture	calligraphy	form	symmetrical
value	two-dimensional	picture plane	intuitive
shape	three-dimensional	space	movement

Refer to Rationale for Media and Methods: 2, 6, 7, 8, 9, 10, 16.

17. Identify and manipulate media: pencils, felt-tip pens, pens and ink, charcoal, chalk, crayons, and pastels; by experimenting with the media on a variety of paper surfaces and by studying the prescribed pages from the textbook. Refer to Rationale for Media and Methods: 2, 6, 8, 9, 10, 16.

18. Produce a form-structure with gesture drawing by controlling, organizing, and integrating the elements of art through the binding qualities of the principles of organization: balance, harmony, variety, movement, proportion, and space. Refer to Rationale for Media and Methods: 2, 5, 6, 8, 9, 10, 12, 15, 16.

19. Evaluate his own gesture drawing by observing, discussing, criticizing, analyzing and finally evaluating. Refer to Rationale for Media and Methods: 2, 8, 9, 10, 12, 15, 16.

20. Evaluate the gesture drawings of his peers by observing, discussing, criticizing, analyzing and finally evaluating. Refer to Rationale for Media and Methods: 2, 8, 9, 10, 12, 15, 16.

21. Select subjects for gesture drawings from landscapes, still-lifes, live models, and abstract shapes. Refer to Rationale for Media and Methods: 2, 6, 8, 9, 10, 13, 16.

22. Work independently to produce individual gesture drawings. Refer to Rationale for Media and Methods: 2, 7, 8, 9, 13, 15, 16.

23. Research in library: methods of producing gesture drawings, artists, their works and dates of work. Refer to Rationale for Media and Methods: 2, 5, 11, 13.

24. Assemble gesture drawings for exhibition by: cutting matts for framing drawings to the proper specifications and dimensions. Refer to Rationale for Media and Methods: 14.

25. Observe gesture drawings in local exhibitions, local and national museums. Refer to Rationale for Media and Methods: 11.

V. Media

A. Drawing Media

1. Inks
   (a) black
   (b) colored
2. Pens
   (a) staffs and points
   (b) felt-tips
3. Paints
   (a) water color
   (b) food coloring
   (c) acrylics
   (d) oil
4. Brushes
   (a) water color
   (b) oil
5. Lead pencils
   (a) H (hard)
   (b) HB (medium)
   (c) B (soft)
6. Charcoal
   (a) vine sticks
   (b) compressed sticks
   (c) charcoal pencils
7. Conte crayon
8. Pastels or colored chalks
9. Oil chalk sticks
10. Crayons
11. Drawing board
12. Erasers
    (a) gum
    (b) kneaded
    (c) pink pearl
13. Paper
    (a) bond
    (b) charcoal
    (c) watercolor
    (d) newsprint
    (e) brown
    (f) butcher
    (g) poster board
    (h) illustration board
    (i) matt board
14. Drawing easels
    (a) fold up
    (b) stationary
    (c) table

V. Media (Continued)

A. Drawing Media (Continued)

15. Board clips
16. Masking tape
17. Fixative spray
18. Razor blades
19. Sand paper
20. Pencil sharpener
21. Cans and jars for water
22. Mixing tray on glass plate
23. Fishing tackle box or storage box
24. Portfolio
25. Matt-cutting knife and blades

B. Slides

1. Examples of gesture drawing out of textbook
2. Close-up of part of the above drawing
3. Media
4. Example: Tintoretto's gesture drawing
5. Example of Rembrandt's gesture drawing
6. Example of student's gesture drawing

C. Cassette

1. Introduction to gesture drawing

D. Transparencies

1. Beginning gesture drawing

E. Film Strips

1. "Learning to See"

F. Textbook

1. The "Natural Way to Draw," by Kimon Nichoiaides Haughton, Miffling Company, Boston, Mass.

G. Projectors

1. Slide
2. Film strip
3. Overhead

VI. Methods

A. Sequenced steps

1. Pre-assessment Test
2. Read Text
3. See Film Strip
4. Listen to Cassette
5. Show Example Slides with Cassette
6. Lecture and Discuss
7. Show Transparencies
8. Observe Demonstrations
9. Experiment with Drawing Media
10. Construct Assigned Objective
11. Use Community Resources
12. Criticize and Compare
13. Assign Independent Study
14. Display Work
15. Individual Conferences
16. Post-assessment Test

VII. Rationale for Media and Methods

A. Sequenced steps

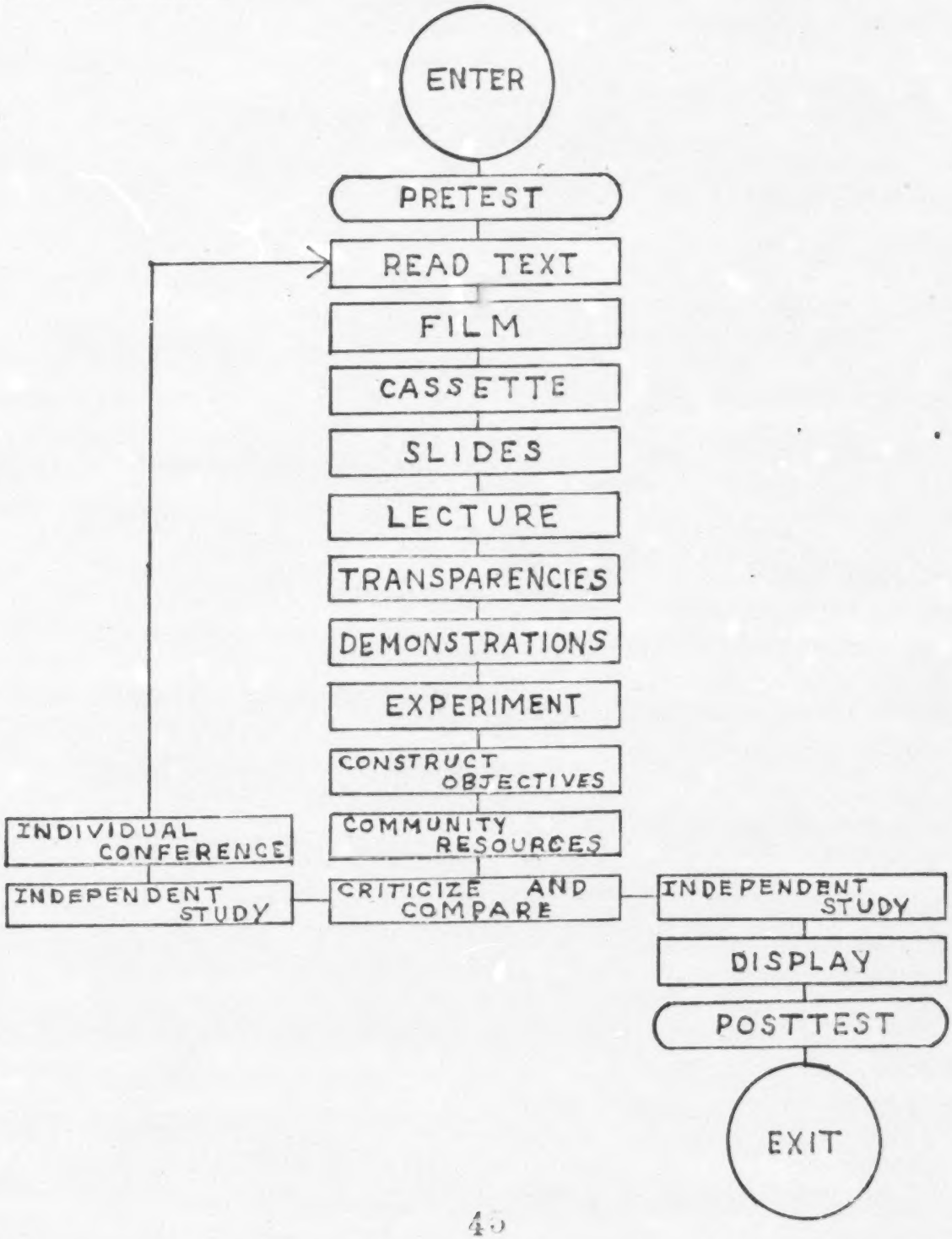
1. Pretest should determine the student's innate perception and drawing ability. Any previous training in art will be evident also.
2. Reading the text, "The Natural Way to Draw," Chapters I and II, teaches the student the fundamentals of learning to draw the rapid, continuous, dynamic lines that produce the gesture drawing which has no precise edges or jelled-form, only a movement in space. A coordination of the media and the eye respond to the action of the model. A comprehension of gesture should result from the study and application of these two chapers.
3. The filmstrip "The Art of Seeing" reinforces the student's learning to see correctly. This sort of seeing is an observation that utilizes as many of the five senses as can reach through the eye at one time.
4. The cassette tape will fully describe the individual methods of learning such as:

(a) Student wih low-coordination learns by:
  (1) Practice with media
    (a) Group
    (b) Independently

(b) Student with low motivation creative ability learns by:
  (1) Constructing projects
    (a) Imitative
    (b) Adaptive
    (c) Inventive
  (2) Demonstrating and experimenting
    (a) Problem-solving experiments
  (3) Discussing
  (4) Recording
    (a) Feeling toward work
    (b) Other attitudes relevant to producing creative work
      i) Anxiety of peers
      ii) Fear of failure
  (5) Using Graphics
    (a) Successful prints and drawings analyzed
    (b) As a motivating instrument
  (6) Individual conferences with teacher

5. Showing slides of gesture drawing by students, established artists and old masters will establish a criterion for the students.
6. The teacher's lectures and discussions will familiarize the student with media, correct pronunciation of terms listed in text and a "how-to-do" method of constructing a gesture drawing.
7. The use of transparencies will reinforce the "how-to-do" method of a magnification of the gesture line and its characteristics.
8. The teacher's demonstration with media should provide the student with the knowledge to begin experimentation.
9. Experimentation with the drawing media should enable the student to proceed to constructing elementary gesture drawing.
10. The student will construct a gesture drawing from a still-life, model, or any prescribed shapes.
11. Using Community resources for motivation:
    (a) Field trips
    (b) Resource person
    (c) Museums
12. Criticizing and comparing individually and in groups serves an evaluation criteria for the student.
13. Assigning independent study for the students enhances his knowledge.
    (a) Outside weekly drawings
    (b) Independent research
        (1) Topics
            (a) Drawings: a work of fine art, study, contour, gesture, or notation
            (b) Contrast contour and gesture drawing
14. Displaying student work motivates further development.
15. The individual conferences will be used to evaluate progress, weaknesses, remedies of weaknesses, and any specific problem relevant.
16. Post-test will provide an instrument to measure enabling objectives.

VIII. Flow Chart



RESULTS AND RECOMMENDATIONS

The implementation of the system to the gesture drawing class proved highly successful. The shaping with constant reinforcement took place over four and one-half months. Suggestions collected from questionnaires of student's attitudes concerning the progress of the class will facilitate the implementation of the method for the next class. One hundred percent of the class emphasized their acceptance of this new teaching procedure and expressed a desire to continue it.

There was a marked improvement in class motivation, participation, enthusiasm, and most importantly, in the quality of their drawings.

The results and recommendations are presented in the next four parts of this section.

I. Evaluation of Module

II. Proposed Module Revisions

III. Recycling of Module

IV. Educational Indices

Final Recommendation Statement

I. Evaluation of Module

A. Teacher:

1. Since using module, care and handling of media by student has improved.
2. The students use library resources more than previously.
3. The request for opening art laboratory after scheduled class room hours has increased.
4. The quality of student work has considerably improved.
5. Unscheduled individual conferences has increased.
6. The quality and quantity of independent study has progressed.
7. The module was tested by the post-test and written critiques by the students.

B. Students:

1. Textbooks sometimes hard to understand.
2. Supplementary textbooks needed.
3. More demonstrations needed.
4. Felt that the students should be tested on drawing ability alone and not on written material.
5. Liked the films, slides, transparencies and teacher demonstrations.

C. Evaluation Data:

1. Post-test

(a) 100% completion of Course
(1) 10% A's
(2) 50% B's
(3) 40% C's

II. Proposed Module Revisions

A. Data collection--from students, individually and in groups, concerning the effectiveness of the sequenced methods of obtaining the enabling objectives revealed the following:

1. After reading texts, more oral discussion are needed within class groups.
2. Discuss and point out pertinent facts in film.
3. Eliminate the cassette tape (No. 4) and use this material only after these needs are evident--then apply to individual teacher--student conference.
4. Some students felt that recording progress, should be sequenced at scheduled intervals so that student will have a pre-determined date for progress reports.
5. Many students suggested deleting using Community resources in this module and using it as a "once a year" event. Too many trips to museums and lectures from resource persons took too much time from achieving required objectives.
6. Displaying work weekly instead of upon completion of module.
7. Add another text "An Expressive Way to Draw" by Tomach.

III. Recycling of Module

A. Sequenced steps

1. Pretest
2. Read Text
3. See Film Strip
4. Show Example Slides with Cassette
5. Show Transparencies
6. Lecture and Discuss
7. Observe Demonstrations
8. Experiment with Media
9. Construct Assigned Objectives
10. Criticize and Compare
11. Assign Independent Study
12. Display Work
13. Individual Conferences
14. Post-test

IV. Educational Indices

A. Recycling revealed

1. Unscheduled individual conferences have increased.
2. Students use library resources more frequently than previously.
3. Since using module, care and handling of media by the student has improved.
4. The quality and quantity of independent study has progressed.
5. The requests for opening art laboratories after scheduled classroom hours have increased.
6. Demand for increased showing.
7. Ex-students return to talk about art or other.

Final Recommendation Statement

The implementation of the new curriculum in the drawing class proved highly successful by actively engaging the students in directing and pacing their own learning. Particular emphasis was placed on the success of the following: (1) immediate negative and positive reinforcements, (2) instant feedback, (3) a better understanding of aesthetic judgment and strategy development, and (4) interacting classroom instructor critique method of evaluation. There was a marked improvement in class motivation, participation, enthusiasm and most importantly, in the quality of their drawings.

The results of this study indicated a need for developing curriculums by the systems approach in all of the art courses taught at Mississippi Gulf Coast Junior College.

BIBLIOGRAPHY

Beittel, Kenneth, and Burkhart, Robert C. "Strategies of Spontaneous, Divergent, and Academic Art Students." Student Art, Ed. 5: 20-41, 1963.

Cohen, Arthur M. Dateline '79: Heretical Concepts for the Community College. Beverly Hills: Glencoe Press, 1969.

Child, Irvin L. "Observations on the Meaning of Some Measures of Aesthetic Sensitivity." J. Psychology, 57: 49-64; 1964.

Child, Irvin L. "Personality Correlates of Aesthetic Judgment in College Students." J. Pers. 33: 476-511; 1965.

Eisner, Elliot W. "Children's Creativity in Art; A Study of Types." Am. Ed. Res. Journal, 2: 125-36; 1965.

Glaser, Robert. Teaching Machines and Programmed Learning. Vol. 2: Date and Directions. NEA, 1965, p. 831.

Johnson, Rita B. and Stuart R. Johnson. Developing Individualized Instructional Material. Palto Alto: Westinghouse Learning Press, 1970.

Mager, Robert F. Preparing Instructional Objectives. Palto Alto: Fearon Publishers, 1962.

Masia, Bertram B., David R. Krathwohl, and Benjamen S. Bloom. Taxonomy of Educational Objectives. New York: David McKay Co., Inc., 1964.

Nicolaides, Kimon. The Natural Way to Draw. Boston: Haughton Mifflin Company, 1941, p. 15, p. 29.

Skinner, B.F. "The Machine That Is Man," Psychology Today 2. A: 22-25, 1969.

Skinner, B.F. The Technology of Teaching. New York: Appleton-Century-Croft, 1968, p. 15.

Wigg, Phillip R. Introduction to Figure Drawing. Dubuque: W. C. Brown Company Publishers, 1967, pp. 33-41.

Woodruff, Asahel D. Basic Concepts of Teaching. San Francisco: Chandler Publishing Company, 1961, p. 264.

APPENDIX

I. Criterion Measures

A. The teacher

(1) Observes, discusses, criticizes, analyzes, and finally evaluates.
(2) Administers oral and written tests also.

B. The students' peers observe, discusses, criticizes, analyzes and finally evaluates.

C. The student himself observes, discusses, analyzes, evaluates his work, recites and writes answers to questions for module.

D. Tests

(1) Pretest

The student produces a gesture drawing. Student is evaluated by standarized test on definitions of drawing terms. Discussion question on "seeing" and "feeling" art. Multiple choice on selection of media.

Sample (Pretest)

_____1. Which of the following terms describe gesture drawing: (a) steady, (b) action, or (c) sketch.

_____2. Gesture drawings are descriptive of (a) shading in the round, (b) describing boundries, (c) feeling movement.

****

Written discussion on the feeling you have in watching patterns change on the sidewalk produced from falling rain.

(2) Post-test

The student is tested orally and written on material covered in text, lectures, films, slides, transparencies, and independent study by True or False, Multiple Choice, Filling-in-the-blanks, Matching, and finally Discussion Questions.

The student produces a gesture drawing utilizing the enabling objectives. Composition is relevant when designated.

Sample (Post-test)

Multiple Choice

_____1. A balanced composition is (a) symmetrical (b) asymmetrical (c) both

_____2. A gesture line produces characteristics of (a) slow (b) exact shape (c) precise edges (d) action

True & False

_____1. Value is lightness to darkness of line.

Filling-in-the-blank

_____ is the word that describes a gesture line.

Discussion

Essay: Write the objectives necessary to produce a form-felt gesture drawing.

UNIVERSITY OF CALIF.
LOS ANGELES

CLEARINGHOUSE FOR
JUNIOR COLLEGES